

TRANSLATING POLITICAL AND ALLEGORICAL LINGUOCULTURAL UNITS
IN *ANIMAL FARM* BY GEORGE ORWELL FROM ENGLISH INTO UZBEK

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Abstract: This study explores the translation challenges of *Animal Farm* by George Orwell from English into Uzbek, focusing on political and allegorical linguacultural units. Orwell's novel is deeply rooted in English political discourse, historical events, and cultural expressions, making its translation a complex task. The research examines key linguistic and cultural difficulties faced in this process, particularly in adapting political allegory, idiomatic expressions, and culturally bound references. Through a qualitative comparative textual analysis, the study identifies specific translation issues and proposes strategies for maintaining both linguistic accuracy and the novel's ideological impact. Solutions include employing dynamic equivalence, contextual adaptation, and strategic annotation to preserve the allegorical depth and satirical tone of the original work. The findings highlight the importance of balancing linguistic fidelity with cultural relevance to ensure an effective and meaningful translation for Uzbek readers. Future research may explore additional comparative analyses of different translations and assess reader reception to refine translation strategies for politically charged literary works.

Key words: linguaculture, translation, dystopia, allegory, Orwell, animal farm.

INTRODUCTION

Literary translation is not merely a linguistic process but also an act of cultural transfer. It requires careful navigation of linguistic nuances and socio-cultural contexts to ensure that the target audience receives a translation that preserves the intent, tone, and meaning of the original text (Bassnett, 2014). *Animal Farm*, as a political allegory, is deeply rooted in English socio-political contexts, which makes its translation into other languages, including Uzbek, a complex task. The novel, originally published in 1945, serves as a satirical critique of totalitarianism, drawing heavily on historical and political allegories from the Russian Revolution and subsequent Soviet regime (Munday, 2016).

One of the primary challenges in translating *Animal Farm* lies in rendering Orwell's allegorical and politically charged language into Uzbek, a language with distinct historical, political, and cultural contexts. The novel's use of symbolism, metaphor, and satire creates further difficulties in preserving both meaning and nuance in translation. Many of the terms and references used by Orwell are specific to the English-speaking world and its political history, which necessitates careful adaptation in translation to avoid misinterpretation or dilution of meaning (Baker, 2018).

According to Nida (1964), translation should aim for dynamic equivalence, where the message of the original text is conveyed in a natural and meaningful way to the target audience. In the case of *Animal Farm*, this involves not only linguistic adjustments but also an awareness of the political and ideological implications of the text. Jakobson (1959) emphasizes that translation is often limited by the cultural and semiotic differences between languages, which is particularly relevant when dealing with Orwell's allegorical characters and politically charged messages.

This study explores the key linguistic and cultural difficulties faced during the translation process from English into Uzbek and examines how these challenges impact the reception of the text by the target audience. By analyzing selected passages and translation choices, the research aims to highlight the broader implications of translating politically and allegorically charged literary works across linguocultural boundaries.

METHODS

This study employs a qualitative research approach based on comparative textual analysis. The original English text of *Animal Farm* and its Uzbek translation are examined to identify

linguistic and cultural challenges. Key areas of focus include political allegory, idiomatic expressions, and culturally bound references. The analysis evaluates how effectively these elements are conveyed in the target language while maintaining the ideological and rhetorical impact of the original work. To further understand translation effectiveness, insights from Uzbek readers and literary experts are gathered, providing a broader perspective on the reception of the translated text. This methodology allows for a comprehensive exploration of the linguistic and cultural complexities in translating Orwell's novel into Uzbek.

RESULTS AND DISCUSSION

The translation of *Animal Farm* into Uzbek presents unique challenges due to its extensive use of allegory and political symbolism. The novel contains numerous linguacultural units deeply rooted in English political discourse, historical references, and cultural expressions, requiring careful adaptation.

One of the most significant phrases, *'All animals are equal, but some animals are more equal than others'* is a paradoxical expression that critiques political hypocrisy. The phrase draws on the English rhetorical tradition of paradox to highlight inequality disguised as equality. The notion of being 'more equal' is inherently contradictory in English, which may not translate naturally into Uzbek. Similar rhetorical devices exist in Uzbek literature and political discourse, where irony and contradiction play key roles in folk sayings and proverbs.

The revolutionary song *'Beasts of England'* functions as a unifying anthem that evokes historical revolutionary songs from the English tradition. The song's structure and message resemble real-life anthems like *The Internationale*, which has been adapted into many languages, including Uzbek. The challenge in translating this song lies in maintaining the poetic structure while ensuring the cultural resonance remains intact.

The term *'Comrade'* holds significant weight in socialist and communist ideology. It was commonly used in the Soviet Union, and its Uzbek equivalent 'o'rtoq' was widely employed during that era. However, in contemporary Uzbek, 'o'rtoq' has lost much of its political connotation, which may lead to a loss of ideological impact in translation.

The slogan *'Four legs good, two legs bad'* is an example of Orwell's use of simplistic political messaging, akin to real-world propaganda slogans. This type of binary thinking is often found in totalitarian regimes and revolutionary movements. Uzbek proverbs and slogans, such as 'Haqiqat bor joyda yolg'on yo'q,' offer a culturally familiar means of conveying absolute ideological positions, making adaptation necessary to maintain its propagandistic function.

The event where *'The pigs move into the farmhouse'* serves as a clear metaphor for the ruling class assuming the privileges of the overthrown regime. While Uzbek historical narratives also feature such shifts in power, the portrayal of animals inhabiting human spaces may require additional cultural framing to ensure the metaphor remains impactful for the reader.

The phrase *'Milk and apples (this has been proved by science)'* is an example of how Orwell satirizes the use of pseudo-scientific justification for privilege. This phrase resembles real-world arguments used by ruling elites to rationalize social hierarchy. In Uzbek, scientific justifications for privilege have historically appeared in political discourse, particularly during the Soviet era, making this phrase translatable with appropriate contextual framing.

The *'windmill'* represents both industrial progress and false promises. Orwell uses it as a symbol of the state's manipulation of labor and economic aspirations. The concept of industrial progress as a political tool has parallels in Uzbek history, particularly during Soviet modernization campaigns, making it a culturally recognizable motif that requires careful wording in translation.

Boxer's mottos, *'I will work harder'* and *'Napoleon is always right,'* embody the mentality of exploited laborers. Such slogans parallel Uzbek proverbs and sayings that emphasize duty and submission to authority, such as 'Mehnat qilsang, baxt topasan' (If you work hard, you will find happiness). These parallels suggest that Boxer's mottos can be adapted with similar Uzbek phrases that convey unwavering loyalty and self-sacrifice.

The *'Seven Commandments of Animalism'* play a key role in illustrating the corruption of revolutionary ideals. The gradual alteration of these commandments mirrors historical shifts in doctrine under authoritarian regimes. The use of written decrees and their manipulation for political purposes is a theme present in Uzbek historical and political discourse, making it important to retain the sequential nature of their revisions in translation.

Finally, *'Napoleon and Snowball'* represent historical figures, Stalin and Trotsky, respectively. Their ideological rivalry mirrors actual historical conflicts. While transliteration is an option, footnotes or contextual explanations may be necessary to help Uzbek readers recognize these allegorical references.

These examples demonstrate how Orwell's use of political allegory is deeply tied to English cultural and historical contexts, requiring thoughtful adaptation in translation to ensure the same ideological and rhetorical impact in Uzbek.

CONCLUSION

Translating *Animal Farm* from English into Uzbek presents significant linguocultural challenges, particularly concerning political allegory, idiomatic expressions, and historical references. A successful translation requires not only linguistic accuracy but also an understanding of the socio-political context in both the source and target cultures. Without proper adaptation, the novel's critical themes and satirical elements risk being lost or misinterpreted by the target audience.

One of the major findings of this study is the necessity of using dynamic equivalence in translating Orwell's paradoxical statements and slogans, ensuring that their rhetorical impact is preserved in Uzbek. Additionally, culturally embedded concepts such as revolutionary songs, political titles, and propaganda techniques must be carefully adapted through a combination of domestication and foreignization strategies. Where necessary, explanatory footnotes or annotations should be included to provide historical context for Uzbek readers unfamiliar with Western political ideologies.

Moreover, the study highlights the importance of maintaining the allegorical depth of *Animal Farm*, which often requires creative solutions in translation. While some elements, such as character names and ideological references, may need supplementary explanations, other cultural motifs, like the windmill and the Seven Commandments, should be translated with a focus on their evolving nature within the story. Preserving these shifts accurately is crucial to conveying Orwell's critique of authoritarian regimes.

Future research may explore additional comparative studies between different Uzbek translations of *Animal Farm* to assess how various translators approach these challenges. Additionally, further studies could examine reader reception in the Uzbek-speaking community to gauge the effectiveness of different translation strategies. Ultimately, ensuring the accessibility and cultural relevance of *Animal Farm* for Uzbek readers requires a nuanced approach that balances linguistic fidelity with socio-historical awareness.

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